

FEBRUARY, 1957

music journal



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Fun With Music in Japan—Walter L. Meyer . . . What Does Johnny Hear?—Susan T. Canfield
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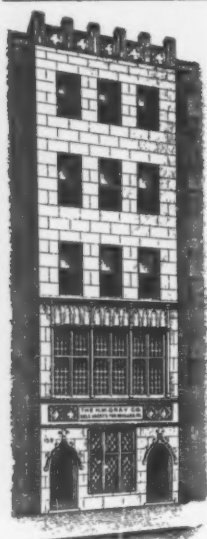


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Editorially Speaking . . .

IT is a privilege and a pleasure to dedicate this issue of *Music Journal* to the Music Teachers National Association, in honor of that organization's Biennial Convention in Chicago, February 10-13, celebrating more than eighty years of significant work. MTNA is not only the oldest body of music educators in the United States but probably the most versatile and far-reaching in its activities. While its membership is predominantly composed of private music teachers, it also reaches the music schools, the music departments of colleges and universities and even the public school systems, co-operating closely with the Music Educators National Conference, the National Association of Schools of Music and other organizations, including constituent membership in the newly chartered National Music Council.

We are proud to publish in this issue authoritative articles by such outstanding executives of the Music Teachers National Association as President Karl O. Kuersteiner, Vice-President Duane H. Haskell, Executive Secretary S. Turner Jones and Treasurer Leland A. Coon, as well as E. William Doty, President of NASM and liaison officer between that group and MTNA. Our educational editor, Jack M. Watson, has also invited to his Round Table a quartet of teachers representing the viewpoint of both the private individual and the faculty member of an educational institution, both urging practical co-operation between these mutually indispensable and automatically interdependent elements in America's community life.

THE complete program of the coming convention is printed in the *American Music Teacher*, MTNA's official magazine, edited by the Executive Secretary, but a few highlights may be emphasized here. On the opening Sunday morning sectional meetings are scheduled, with Anthony Donato, John Cage, David Tudor, Arthur Loesser, Theodore F. Normann, Sister M. Casimir and Eleanor Abercrombie discussing and illustrating such topics as Experimental Music, Piano Pedagogy, Musicology and the Teaching of Singing. The afternoon program includes a violin recital by Angel Reyes, a discussion of Secondary School Standards and a talk on the String Situation by George A. Kuyper, Manager of the Chicago Symphony Orchestra. In the evening there will be a concert by the Iowa State University Symphony Orchestra, following a panel discussion led by Joseph E. Maddy and conferences on various subjects.

Monday's speakers include Samuel Chotzinoff, Stanley Fletcher, John Ringold and A. I. Mc-

Hose, with musical programs by the Augustana Choir, the Kansas State College String Quartet, Marian Jersild, pianist, the Northwestern University Chamber Singers, Heinrich Fleischer, organist, a ballet demonstration by the Jordan College of Music and a performance of Leonard Bernstein's opera, *Trouble in Tahiti*, by the Northwestern University Opera Workshop.

On Lincoln's Birthday there will be music by the Michigan State University String Quartet, the MTNA Musicology Committee and the Chicago Symphony Orchestra, conducted by Fritz Reiner, plus important talks and discussions, ending with the Biennial Banquet, with Karl O. Kuersteiner presiding, Roy Underwood as toastmaster, Anna Kaskas singing and the editor of *Music Journal* as a speaker. The final day of the convention, February 13, offers such attractions as Edward Kilenyi, pianist, Emil Bock, violinist, Francis Tursi, violist, the University of Illinois Percussion Ensemble, the Northwestern University Brass Choir and a special program by the Illinois State Music Teachers Association, with Duane A. Branigan presiding, Bernard Goodman conducting, and Soulima Stravinsky, pianist.

It is altogether a most tempting prospect, representing careful thought and hard work on the part of those who have made the arrangements. Further details can be secured from the office of the Music Teachers National Association, 32 Browning St., Baldwin, N. Y.

IT is not too early to begin thinking about summer music camps and workshops, as well as the increasingly popular music festivals both in this country and abroad. The European Travel Commission has already issued its annual booklet listing the major events on the continent up to April, 1957, and further information, including summer plans, is now available.

Unusual interest has been aroused by the announcement that the great Pablo Casals will offer one of his famous festivals in San Juan, Puerto Rico, April 22 to May 8th, with several outstanding American artists taking part. We can look forward with confidence to the traditional summer musical events in such well known places as Lucerne, Bayreuth, Edinburgh, Munich, Vienna, Berlin, Paris, London, Venice, Rome, Salzburg and the Scandinavian countries. American festivals will again include Tanglewood in the Berkshires, Aspen, Central City, Brandeis, Ravinia, the "Peninsula," Transylvania, Cincinnati and summer concerts in the Hollywood Bowl, the New York Stadium and other out-door arenas.

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The Basic Element of Private Teaching

KARL O. KUERSTEINER

SEVERAL years ago the writer inquired of the distinguished Carl Van Doren regarding his estimate of music in America today. He replied, "The United States is mad about music." He elaborated by describing the "daily bath" of music to which our country is exposed. He referred to those musical things which thoughtful Americans recognize—the millions of school children and college students who study music privately or in class and who participate in school music organizations, the music of record machines, radio and television, the familiar concert series in town and city, the symphony concerts of major orchestras and the thousands of community orchestras, our opera and musical show productions, the intense creative activity of the American composer, and so on, even including functional music in stores, factories and other establishments.

If culture is the characteristic attainment of a people or social order, certainly it will be recognized that music culture is an important part of the American life and it would be pertinent to discuss the question, "What is the basic element in American music culture?" My answer to this question is, "The private teach-



er." I give this reply unequivocally as a private teacher, as a teacher in high school and university, and as a member and officer of the Music Teachers National Association.

This answer may seem startling, because the contribution of the private teacher does not manifest itself in an obvious way. It is largely an individual effort rather than an organized one. Although it is widespread, it is not easily discerned or analyzed.

For instance, if an observer passes through a town or city, he has no impression of the musical output of the private studio, whereas he would have an impression of a music school building or of a high school marching band. The importance of the private teacher is not even recognized widely by the personnel of our schools and departments of music across the land, nor by the approximate 50,000 teachers of music in the public schools of this

country. But if inquiry were made in each city and town concerning the number of individuals engaged in private music teaching, it would be found that the usual ratio is at least one private teacher to each one thousand residents. Thus, in a town of five thousand persons, one can expect to find five or more private teachers, whereas there would usually be only one teacher of public school music. In fact, this ratio is indicative of the private teacher potential presently functioning in the United States,—there are about five times as many private teachers as there are public school music teachers. This adds up to about 250,000 private music teachers.

Another approach to recognizing the private teacher is by discovering the product of his labors. Ask the symphony player, the church musician, the school music director, the "music major" in any school, conservatory, college or university, or any teacher of music, under whose guidance he acquired his musicianship. Without exception I believe the answer to this question will be, "Miss (Mr. or Mrs.) _____." This is true because the one satisfactory way to become a musician is through private study. This means that the effort of a student must be judged on an individual basis. Listening to any vocal or instrumental lesson makes this apparent.

As a teacher, an administrator, and an officer in a music teachers' association, I am indubitably "for" the private teacher. First of all, I wish to recognize the private teacher.

(Continued on page 32)

Dr. Kuersteiner is President of the Music Teachers National Association and has been active in a number of other educational organizations. He is a Ph.D. of the University of Michigan and at present Dean of the School of Music at Florida State University. He is well known also as a violinist and conductor, the latter activity including the Kansas City Philharmonic and the State Symphony of Florida.

History of the Music Teachers National Association

S. TURNER JONES



THE Music Teachers National Association was founded December 26, 1876, in Delaware, Ohio, largely through the efforts of Theodore Presser. In the summer of that year Mr. Presser called Mr. William H. Dana, then of Warren, Ohio, into conference with him regarding the organizing of a national association, which, in its character, was to be to the music teachers of this country what the National Education Association is to other educators and public school teachers throughout the country.

The need for such an organization grew out of the experiences of both Presser and Dana. Up to that time Theodore Presser had been associated as a music teacher with two different educational institutions. He found that the pupils who came to him were poorly prepared for the work they wished to undertake.

As for William H. Dana, "I had traveled over seven states of the Union during three years previous, visiting music teachers in city, town and hamlet, and, in almost every case, I found them incompetent. Many of them had taken up the calling as a matter of necessity and others that they might acquire a little 'pin money.' Among them

were many young women, who, during public school life, had taken music incidentally, and, after entering a seminary or college, had still continued this incidental work in connection with their regular studies. . . . The voice-teachers were, for the most part, charlatans or broken-down opera singers, who, without rudimentary knowledge of music, were turning to voice-teaching as a means of livelihood.

"Hence it would not be out of place to say that the deplorable condition of music as a whole called into existence the Music Teachers National Association. It was founded on lines to aid the teacher of music, especially the one whose opportunities were limited. Emphasis was laid upon the fact that it was for the benefit of all, and that, to be successful, all 'axe-grinding' was to be eliminated from speech and performance." (*The Beginnings of the M. T. N. A., Proceedings, 1914*)

First Meeting

In response to the invitations issued by Messrs. Presser and Dana, sixty-two men from the convention field, from the public schools, piano teachers, voice teachers, and conservatory managers met in Delaware, Ohio, on that historic day in 1876. Among those who attended that organizational meeting were such figures as Calvin B. Cady, George W. Chadwick, Karl Merz, Fenelon B. Rice and George B. Root, in addition to William H. Dana and Theodore Presser. According to the records, every speaker at that meeting

"deplored the lack of culture and knowledge on the part of teachers in the various branches of musical enterprise." This was the beginning of the Music Teachers National Association.

In 1876 there were nine state music teachers' associations which affiliated with the National Association. Now there are thirty-one, with additional state associations in the formative stage. Present membership is approximately eight thousand five hundred, with a potential estimated at anywhere from one hundred fifty thousand to one-half million.

However, the strength and power of the Association can not be calculated solely in the number of members currently enrolled. Only those who have attended the conventions, those who have served as officers of the Association, contributing their knowledge, skill, personal integrity, time and money, those who have worked behind the scenes, oftentimes without honor or fanfare, in short, only those who have participated in the workings of the Association can fully appreciate the contributions made by this organization not only to the improvement of music teaching but to the advancement of the entire musical life of this country.

Almost from the start, the Association made definite contributions

S. Turner Jones is Executive Secretary of the Music Teachers National Association, with headquarters at 32 Browning St., Baldwin, N. Y. A graduate of New York University, his teaching experience includes the public schools of Valley Stream, L. I., theory and piano at Juniata College, Huntingdon, Pa., Indiana State Teachers College, Pa., and Alabama Polytechnic Institute, Auburn, Alabama.

to music pedagogy and to the professional musical life of the United States. According to some writers the Music Teachers National Association was influential in the establishment of an international pitch. Undoubtedly the discussions and recommendations made at early meetings influenced those individuals responsible for the setting up of copyright laws which offered some protection to composers and authors. Certainly, the Music Teachers National Association assisted greatly in the establishing of a standard pedal keyboard for pipe organs. Thus it can be seen that matters which today are taken for granted were vital problems to musicians and teachers fifty to eighty years ago.

From the very beginning, the founders of the Music Teachers National Association realized that a publication program and schedule must be an integral part of any worthwhile professional organization. Therefore, from 1876 until 1897, the papers and proceedings of the annual meetings of the Music Teachers National Association were issued in book form. Then for several years the M.T.N.A. *Messenger* flourished. At the reorganization of the Music Teachers National Association in 1906, it was felt that the material presented at the annual meetings was too important to be consigned for preservation to the relative impermanence of a magazine, and so the *Messenger* was discontinued and the Association re-

turned to the book type of publication, but in a more substantial form than ever before. Articles on various phases of music written by such famous personages as Frank Damrosch, Peter C. Lutkin, Edward Dickinson and O. G. Sonneck appear in the 1906 *Volume of Proceedings*, and illustrate the scholarliness and thoughtfulness that have marked the meetings and activities of the Association from that time on.

Published Proceedings

From 1906 to 1950 inclusive, with the exception of 1943, the Association published a *Volume of Proceedings* each year. These forty-four Volumes constitute not only a contribution of inestimable worth to music research and pedagogy, but they are also to a great extent a history of music in America for that period of almost half a century.

For three years, starting in 1936, the Association published the *Advisory Council Bulletin*, containing reports from the Advisory Council of State Presidents. In February, 1939, the *Bulletin* took on a new format, assuming pocket size but enlarged scope. With two issues of the *Bulletin* each year, an outlet for news of the State and Local Associations, plus articles of national interest, was provided.

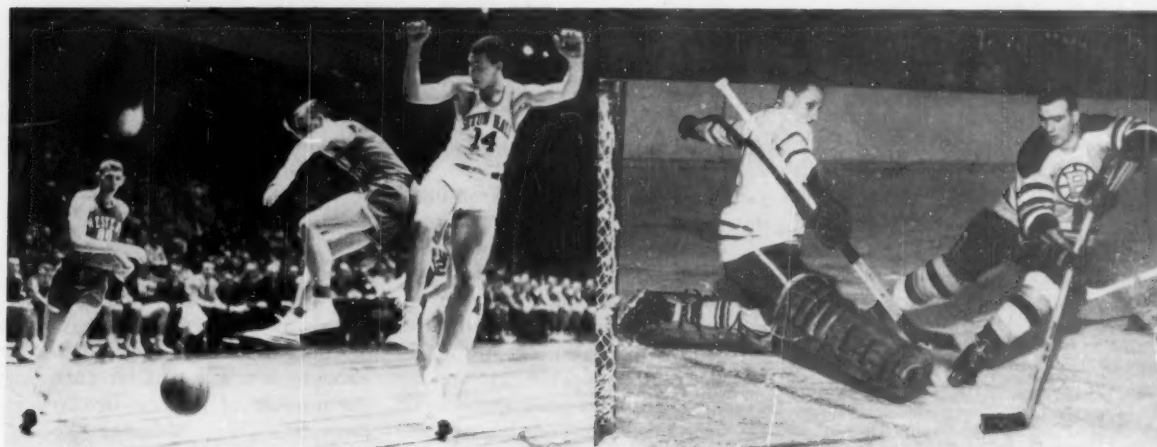
In the spring and summer of 1951, two unnumbered issues of *American Music Teacher* were published to show the members what

could be done by the Association in the field of expanded periodical publication. On August 1, 1951, the Association established its national office with a full-time Executive Secretary and Editor. Volume 1, Number 1 of *American Music Teacher* was issued in October, 1951, and automatically replaced the *Bulletin* of the Music Teachers National Association. Within less than three years the circulation of *American Music Teacher* doubled, while the membership has increased sevenfold within the last five years.

Starting with the meeting held in Chautauqua in 1878, the daily newspapers in the United States recognized the Association and the membership increased amazingly until all the states in the Union and Canada were represented. Delegates from England and France attended the Association meetings, and a delegate was sent to England to represent the Music Teachers National Association there. The largest auditoriums available were required to house the delegates. Programs were given to audiences of five thousand and more.

Owing to the foundation laid by its founders and to the wise, far-seeing leadership of its present and past officers, the Music Teachers National Association now faces a future that appears to have fewer limitations than any past period. Today the Music Teachers National Association is really a confederation of autonomous state associations, which

(Continued on page 34)



Basketball and Hockey Provide Good Examples of Rhythm in Sport

Western Kentucky and Seton Hall Basketball Players Suggest Rock 'n' Roll on the Floor.

Boston Bruins' Right Wing Draws Toronto Maple Leafs' Goalie Out of the Net.

—United Press Photos

The Importance of the Convention

DUANE H. HASKELL



THE Music Teachers National Association has long considered its major function one of assisting music teachers to develop and grow in their profession. American education historically has utilized the convention idea as an effective means for bringing encouragement and stimulation to teachers. Throughout its eighty years of unbroken service, MTNA has placed tremendous emphasis upon its conventions. In recent years these conventions have grown in size and in depth. The music teacher who is seeking stimulation or new ideas—in short, the progressive music teacher—will find the coming MTNA Convention in Chicago unusually rewarding. In the truest sense of the word, this convention is planned to provide in-service opportunities for all music teachers, regardless of field.

The heart of an MTNA convention does not lie in the brilliant performances by fine choirs, symphony orchestras, string quartets and ensembles, or soloists. Rather, the real heart of the convention is to be found in the sectional meetings where the leading teachers of America gather to discuss and

demonstrate the most significant pedagogical developments of today. Furthermore, these sectional meetings are not planned on a haphazard or random chance basis. All planning for the forthcoming sectional meetings began with the agreement by all sectional-meeting chairmen that the problems encountered by the private music teacher in his day-to-day work would serve as a starting-point and an integrating medium for binding together the activities of the entire meeting. Toward that end, a number of joint committee meetings have been set up, thus constituting an approach never before equalled in depth as well as extent of coverage. Notable among the joint-meeting activities are special programs being presented by the combined Senior Piano and Musicology Committees, the combined Junior Piano and Psychology-Therapy Committees, and the joint Voice and Church Music Committees.

Convention In-Training

The term, "In-Service Training," has come into such wide usage in recent years that we are apt to dismiss too lightly the inherent possibilities of the biennial conventions as tremendous opportunities for stimulating and rewarding in-service training experiences. Are any of us so wise and proficient in our teaching that we cannot learn more? Private music teachers could learn much by adopting the attitude of doctors. Today's doctor finds it requisite to keep in touch with the

developments in medical science, and attendance at the larger medical conventions is one of the means for keeping abreast of these advances. The community has learned to expect such a progressive and responsible attitude on the part of the doctor. No new drug or treatment is ever unknown to the doctor in even the remotest part of the country, because as a part of his training the doctor is made aware of the urgency of keeping up with the advances in medicine. The private music teacher would do well to adopt this progressive attitude, and utilization of the opportunities which large conventions provide is a step in that direction.

It is impossible to present the numberless opportunities for in-service training available at the forthcoming MTNA convention. The programs of the sectional meetings are carried on by two large divisions, the subject-area sections and the standing committees. The subject-area section is a recent development within MTNA aimed at providing greater depth and coverage of a particular area through the means of organizing the work formerly carried on by a standing committee on a more self-sustaining and autonomous basis. Such an approach provides greater continuity of effort over a long period, and it also provides a means for enlarging the number of teachers involved in projects.

At the coming convention, the following three subject-area sections will provide programs: Theory-Com-
(Continued on page 27)

Dr. Haskell is Head of the Department of Fine Arts at Arkansas State College and first Vice-President of MTNA. He was a founder and first President of the American String Teachers Association, played for five years in the Rochester Philharmonic and served for fifteen years as an instrumental teacher in the Rochester public schools. His training included Illinois Wesleyan University and the Eastman School of Music, with a Ph.D. degree from Indiana University.

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FEBRUARY, 1957

Stimulating Musical Scholarship

LELAND A. COON



THE dual nature of music as a science and an art—as a fund of knowledge and a process of bringing sounds by one medium or another into a sequential yet ephemeral existence in space and time, has throughout history been occasionally sensed. With the Orientals as well as with the Greeks music was a portion of philosophy, of aesthetics, explainable only in mystic, at times even supernatural terms.

Medieval man linked music with the other sciences,—mathematics, astronomy, and geometry, and insisted that the “music of the spheres” was explainable not only in numerical proportions¹ but through geometric designs. The cultivated man of the Renaissance accepted music as a necessary part of general culture but added performance, both vocal and instrumental.

The hero worship of the seventeenth and early eighteenth centuries tipped the scales heavily away from the theoretical side, while the nineteenth century underscored professionalism in performance at the same time that continental minds were amassing a “Musikwissenschaft”—a body of knowledge, a science of music—i.e. musicology.

So we have a Brahms editing the harpsichord works of Couperin, a Bukofzer bringing to life the works

of John Dunstable, a Kirkpatrick not only giving us a definitive biography of Domenico Scarlatti, but completely re-editing his keyboard sonatas and performing and recording many of them.

That a vital and meaningful interpretation of a musical composition involves much more than the deciphering of symbols and the acquisition of physical dexterity has now become apparent to the serious teacher and student of music. One must not only have chosen an authoritative edition but must possess a degree of scholarship which will aid in choosing the edition and in accomplishing a legitimate projection of the work being studied.

Editorial Errors

It is well, therefore, to learn the general style of the composer, the originally indicated tempos, phrasing and dynamics as well as the prevailing aesthetic thinking of the period in music and in related fields. We have much too long been at the mercy of editors who have, without even attempting verification, repeated the errors of their predecessors, or who have insisted, for example, on demanding a nineteenth century interpretation of an eighteenth century composition, or the use of a seventeenth century fingering in a contemporary work.

In order to acquire and apply such musical scholarship one must possess a generous measure of open-mindedness, persistence, courage when refuting generally accepted beliefs or interpretations, besides acquiring a general cultural background. Systematic thoroughness is

needed to know what reference materials will hasten the solution of a problem and where those materials are available. Unremitting curiosity and alertness to challenging situations will serve as the motivating spark which impels to eventual revelation.

But how, you are saying, can musical scholarship be stimulated? Must it come solely from the initiative of the individual,—the student himself? Such responsibility must be shouldered in part by both teachers and administrators. Here the teacher becomes the workman who sets the stage and then expects the student to execute the action leading to the final curtain. He may provide clues as to where and how to reach the solution, but if he wishes to really *teach*, he does not perpetually reveal all his own vast store of knowledge and thus stunt the evolution of the student. He does, however, from time to time guide, suggest and insist upon certain technics of scholarly procedure.

The administrator aids in this process when he furnishes the tools of the trade, when he builds up an adequate library of reference works—theoretical, historical, critical, and biographical—scores, periodicals, photostats, microfilms, and provides

(Continued on page 39)

Leland A. Coon is Professor of Music at the University of Wisconsin. A graduate of the New England Conservatory of Music, he studied piano also with DeVoto, Casadesus, Philipp, Mathay and Fauchet. He has taught at Kingfisher College, the University of Oregon and Fountainebleau. At present he is Treasurer of the Music Teachers National Association.



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Common Objectives of Musical Organizations

E. WILLIAM DOTY

THE Music Teachers National Association is the oldest organization dedicated to the teaching of music in the United States. Since the inception of the Music Educators National Conference and the National Association of Schools of Music, a close relationship has existed between these organizations. In fact, until a few years ago the Music Teachers National Association and the National Association of Schools of Music met together annually.

Today the Music Teachers National Association is characterized by its private teacher orientation and has potentially within its membership some forty to fifty thousand music teachers throughout the United States. Thus it ranks in the size of its constituency with the Music Educators National Conference, an organization which primarily serves the school music teacher. Through MENC's status as a department in the National Education Association and its headquarters office in the NEA building in Washington, it plays a unique role in our educational system. The National Association of Schools of Music alone of these three organizations is comprised of institutional memberships and is charged with the responsibility of accrediting music at the college level.

It is our custom to have regular meetings of the presidents and executive secretaries of these three

Dr. Doty is perhaps best known as Dean of the College of Fine Arts and Chairman of the Department of Music at The University of Texas. Since 1955 he has been President of the National Association of Schools of Music, of which he was formerly Vice-President and a member of its Curriculum Commission. Dean Doty has also served on the Executive Committee of the Music Teachers National Association.



organizations and to stay in close touch on projects of mutual interest. These three organizations represent those groups which are necessary to the creation and maintenance of a highly trained music personnel together with the musical public necessary to support this art. The private teacher complements the work of the school music teacher through high school. The professional music school, professional department of music, or liberal arts department of music carries on through graduate school until the individual is ready for a full-fledged professional career as a performer, composer, or music scholar, or takes some position in the music industry, in music publishing, in music librarianship, or in music teaching, in which case he returns to society to conserve and build our musical traditions.

After a period of three or four years of discussion, these three organizations, MTNA, MENC and NASM, have recently published a brochure entitled *Careers in Music*.

The copy for this brochure was worked out jointly by the presidents and secretaries concerned, and the initial cost of setting up the brochure was advanced by these organizations. Copies can be secured from the secretary of each organization. This and other matters relating to possible musical careers and to the education for such careers are our major concern and illustrate our cooperation in creating and maintaining a national musical culture.

If there is a matter of national importance affecting music in all its aspects in the United States, the National Music Council, of which we three are constituent members along with many other organizations, would be our spokesman. We congratulate that Council on its recently acquired national charter from the United States Congress and its consequent recognition as the official agency for all music in the United States.

The Music Teachers National Association has not only fostered an active liaison externally with the two organizations mentioned but is distinguished by having in its constituency more specialized groups than any of the other professional music organizations for which it is the supervising liaison agency. I refer to such organizations as the American String Teachers, the National Association of Teachers of Singing and others who owe much to this organization and to its farsighted policy of encouraging specialized interests within its own membership.

At the most recent meeting of the presidents and secretaries of the three groups in Cleveland last Thanksgiving, we reviewed our separate codes of ethics. In the future,

(Continued on page 33)

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The Case for the Dilettante

JOSEPHINE K. R. DAVIS

AT a porch party one summer night recently a group of music lovers, professional and otherwise, opened the question as to what was music's greatest need today. The concert master pleaded for more highly trained players of stringed instruments, dedicated to the point of not caring too much about the frayed edges of their collars and cuffs; the soprano and the baritone wanted more really fine songs; the teachers wanted more pupils willing to learn some theory and musicology along with their techniques; and the composers begged for more amateur performers and more audiences with knowledge enough of music and its techniques to enjoy it intellectually as well as emotionally, — in other words, listeners who could take a real delight in music in all its aspects. The whole group agreed that this last was *the* need that applied to all of them, because they were all sure most of their listeners were aware of less than half the values in the music. So it was agreed that the dilettante, in the best sense of the word, was the greatest need.

This word "dilettante" is derived from the Italian "dilettare," meaning "to delight in," but during its lifetime there has grown into it the sense of "following an art or branch of knowledge *desultorily*, or *superficially*, or as a *pastime*." (Webster). The curl of the lip so often attendant upon the use of the word is deserved when the two mentioned adverbs are applicable, but if used to mean "one who delights in" an art or branch of learning, *even as a pastime*, the term takes on dignity, responsibility, and potential influence.

Each era has had its own particular kinds of dilettanti. Greek mythology



—Courtesy of E. B. Marks Music Corp.

shows us many of its gods playing their favorite instruments, — Apollo, Calliope, Athene, Pan and the Satyrs. There was, too, Apollo's son Orpheus, who inherited the musical ability of his father and of his mother, Calliope, and his exploits were many and marvelous.

The Old Testament is full of amateurs, dilettanti, non-professional musicians, — Joshua, Jubal, Miriam, Jephtha's daughter, David and Solomon, who played or sang from the deep need of expressing something within themselves.

The early Christians had their hymns, canticles, and chants, even when persecution forced them to sing in muted tones. Later St. Ephraim, St. Jerome and St. Francis sanctioned the nurses' lullabies, the helping-songs of the workers in the vineyards and of the shepherds in the fields.

During the Middle Ages and the Renaissance many women wielding the highest cultural influence of their day sponsored music among their courtiers and their retinues, as well as in their cathedrals and "schools." Eleanor of Aquitaine, Queen of France and then of England, had her professional and non-professional trouveres and troubadours (among the latter her son Richard Coeur de Lion and his knight Blondel); Bea-

trice and Isabella d'Este and Elisabetta Gonzaga filled their palaces not only with actual music by their lords and ladies and their humblest servants, but were the sponsors of the other arts depicting music-makers and their instruments on frescoes, paintings, tapestries, sculptures, carvings and intarsia, and on pottery, glass and metals.

While the 17th and 18th Centuries were outstanding in producing a large number of the greatest composers of all times, they were also called the "Golden Age of the Dilettante." There was the merchant-prince with his family and friends sitting around a table singing madrigals; elsewhere groups would be playing "consorts" of recorders; still others were playing "chests of viols"; and, nearer the professional level, there were groups playing the harpsichord and strings. Luther had already in the 16th Century labored unceasingly to give the church congregation more opportunities to sing in the services, and Bach and others carried on the work for dignified congregational singing.

In this period our own country was so absorbed in clearing forests and establishing settlements and in the incredible achievement of setting up a democratic government that there was little or no time for formal con-

Mrs. Davis was formerly administrative assistant and librarian in the Music Department of the Northfield, Mass., School for Girls, with special responsibility for the Music Room in the school library. She writes from extensive practical experience.

certs. But the dilettanti were singing our own Francis Hopkinson's *Ballad of the Kegs* and some of his sweetly romantic songs, and playing the music their fathers and mothers had brought with them from across the ocean. Thomas Jefferson, who it is said made one of his own violins, played his Amati with anyone who would play with him, and as more leisure came to more Americans there began to be such a demand for the beautiful little harpsichords and spinets that before long Philadelphia, Boston and New York were manufacturing them. The playing of chamber music and singing became fashionable and a mark of distinction; Sunday musicales by candle-light were quite the thing; and the cabins of the servants and slaves were the birthplace of the most popular folk songs in the United States,—the spirituals. Certainly these were dilettanti in the best sense of the word, and, certainly, they wielded a mighty influence.

The 19th Century is probably too close to be fairly judged musically at this point, but the ways and means of doing things, even music, were becoming more widely mechanized. There were tiny, exquisite, jeweled music-boxes copied from antiques; later came the player-piano and the phonograph record-player. Thus, more people were able to listen to music of *all* kinds then ever before. Then they were intrigued into trying to *make* music themselves. The piano became as much a part of the average home in the United States as the harp in Wales and Ireland. A high percentage of little girls and many rebellious little boys were persuaded, firmly, to "take" music lessons. Following the piano in popularity came the violin, then the little organ, the harp, and the cello, while the cornet and the trombone tempted the boys. Even granting that in all this few arrived at any very high standard of artistic performance, the mere doing of it wove its influence, sometimes golden, sometimes brassy, through the lives of its own generation, and by putting more music on a familiar basis, inspired composers to produce more. And, in spite of a slump in performance at one time, this does seem to be paying off in the long run, for many of the young of that time, now older grown, have become the springboard of music today.

Their children (the ones who

found other abilities or necessities crowding music into their leisure hours) are this 20th Century's players, singers and listeners. They buy the subscription tickets to the symphony and chamber-music concerts, solo recitals and the opera. They help support Glee Clubs, music clubs, summer music-camps and festivals, which in turn are taking music to many parts of the country so remote that these are the only "personal appearance" programs available to them.

These are today's dilettanti, and the opportunities and responsibilities in their hands take one's breath, for it is *this* group which will accept or reject *today's* music *today*! The judgment of the musically learned among composers, performers and critics has its influence on what *should* be presented to audiences, but these same audiences know what they will go to hear, and the judgment of the "experts" will be futile until the public has come to sense in its heart what the informed ones know in

their minds of the values in the music they hear. To be sure, most people want to enjoy music only emotionally, or as "back-ground" to something else they are doing, but an increasingly large number are curious and interested in learning how the magic of music comes about. Non-music-teaching Faculty groups on the school and college campus, Adult Education groups in city and village, music club members—all are taking a livelier interest in music beyond passive listening. They want to know what to listen for and how to understand the elements of its making even to the point of shyly trying to sing, play or write it. Musicology is centuries behind the appreciation of the other arts—painting, sculpture, architecture—but it is surely coming into its own.

The ideal time to begin this study of course is with the very young. In fact, it does begin there whether we plan it so or not. The kind of music the baby in its cradle hears as its

(Continued on page 33)



"That was good — but next time
a little less fortissimo!"

—Ben Roth Agency

Fun with Music in Japan

WALTER L. MEYER

I ARRIVED in Hiroshima on a slow train one evening last November and took a bus to the YMCA. Soon after my arrival, a dozen teen-agers poured into the lobby, returning from a hike-and-picnic. I was surrounded. First there were questions: How do you like Japan? What brings you to Hiroshima? What is an action song? Soon we were singing. Then we Hokey-Pokey'd and square-danced . . . and so within an hour on arriving in the world's first A-bombed city, I was presenting a Songobatics program, my thirtieth within 27 days.

The next day began on a somber note indeed. I visited the new Peace Memorial Museum of Hiroshima (filled with grim photos and exhibits concerning the A-bomb disaster). At the spot where the bomb fell has been erected a cenotaph containing a scroll on which are written the names of the 200,000 victims who perished on August 6, 1945. The entire area is called "Peace Plaza." It is visited daily by many school children, who come in groups on field trips.

Beginning at one in the afternoon there followed a 10-hour period of Songobatics that really had me reeling. First: an engagement at the Ongaku Kotogakko (Musical High School) arranged by the Hiroshima American Cultural Center. For one hour, 1-2, these talented teeners provided me with the singiest session ever. I had been cautioned beforehand that they studied only serious music, that the school's administra-

tion was rather straight-laced. You should have heard them! One could easily sense their readiness for a change of pace and they were with me from the starting *Hello Song*. They laughed, followed my gestures with complete abandon, and had an uproarious good time. The vice-principal (who is also a poet) shook his head in amazement at first, then relaxed and laughed along with the rest. When Mr. Katayanagi and I left, the teeners stood at the windows and waved until we were out of sight.

Then to a nursery for a brief visit with 3- and 4-year-olds. Next a sing-session with 80 high school boys at the Y. Six o'clock to the Hikaru-No-sono (Garden of Light), a Catholic orphanage, for a 45-minute session with 100 children: next to the Shinsei Gakuen, an orphanage instituted two months following the A-bombing, for children whose parents had perished. Director Yorito Kamikuri, revealed he has cared for 1,000 children here since 1945,—over half of whom had been picked up off the

streets, at railroad stations, etc. The youngsters were shy at first, but after a few simple stunts and a cowboy song, they were responding as enthusiastically as typical American kids. Later, as we stood outside chatting with the director and house father, the young voices could be heard from their dormitories,—repeating practically everything (you know how kids pick things up!) while getting ready for bed. They were noisy, yes. But you would describe it as a *nice* kind of noise,—a heartwarming noise.

Supper at nine, then to the station to board the 10 p.m. train to Osaka. Mischievously, Mr. Katayanagi, who had noticed the car was nine-tenths filled with students, sought out two teachers accompanying them and introduced me. Next thing I knew, we were all singing together, with me directing from the centre aisle. The teachers, Saburo Yamada and Yoshiyuki Horie, then beckoned me to follow them into the next car: it was filled with more stu-

(Continued on page 38)

"Wallie" Meyer has made a specialty of getting all sorts of people to sing under any and all conditions. Recently he completed a significant tour of Japan. His American address is 3453 N. 15th St., Milwaukee, Wis., and he can be reached there by the middle of May. His unique work as a song leader has been consistently successful.



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Jazz in the Ivory Tower

ROY L. YATER

THE study of dance band techniques in American colleges is a new idea. Only in very recent years has it been elevated, in a few schools, to the position of a fully accredited course. For altogether too long, educators have kept their eyes tightly shut to the fact that the vast majority of musicians earn their bread and butter not by performing Bach, Beethoven and Brahms, but by playing the rhythmic jazz, blues, popular and western tunes. This is the kind of music that America pays to hear and dance to, and yet the young musician is forced to pick it up wherever and however he can.

This situation produces sloppy dance bands. Bad handling of rehearsals, makeshift measures in performing a number, lack of responsibility in professional conduct, bad instrumentation, poor extemporaneous solos, "dead" arrangements, and lifeless performances . . . all of these things crop up in our local dance bands and are largely due to an utter lack of good training.

There has been a decided shift in the last decade toward practical college courses which can be applied directly to earning a living in a highly competitive society. But the field of music, somehow, missed the boat. It has gone along in its ivory tower, producing potential musicians who, though endowed with a keen appreciation of the old masters, usually lay aside their instruments

and become businessmen or something else. The ones who do go on professionally do not produce the best of dance music. Who loses in the end? The taxpayer, of course, for he's the one who paid for the musician's incomplete education and also the one who must listen and dance to the less-than-the-best music.

Most of us are familiar with the old army quip, "No reason, just policy." This seems to fit the American educational view of dance music perfectly. For, considering the modern acceptance of realistic, functional college courses, one might well suspect that academic disapproval of dance band instruction is sheer, formalized custom, carried over from a less liberal age. With the demands such as they are today, college administrations cannot afford to prac-

tice extreme conservatism. Therefore, it would appear that the problem of the dance musician has simply not been brought to their attention with all the facts involved. This task is clearly that of the music instructor.

With the major hurdle behind, the man responsible for setting up and teaching a dance band class could easily find himself wondering "What is it? What should it accomplish, and how do I teach it?" These are valid questions, for he will find himself without a single textbook on which he can rely as a guide. Naturally, the course will have to be college level . . . a survey and study of the requirements of *correct* dance band performance. It should approach the subject from both a vocational and avocational point of view, and acquaint the student with the problems and techniques involved in successful performance with both small combinations and full dance bands.

The things which the course should accomplish have already been implied with mention of those qualities which many young musi-

(Continued on page 26)



Students of Monterey Peninsula College in a Jazz Combo with Dr. Bruce Hubbard at the Piano

The author of this provocative article has been a student at Monterey Peninsula College, California, and is now enrolled at Mexico City College. He is a native of Indiana, in his middle twenties, with a record of four years in the United States Navy, now active also as a free-lance writer.



Chet Baker



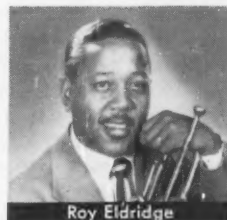
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THE MARTIN BAND INSTRUMENT CO., ELKHART, INDIANA

FEBRUARY, 1957

Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



IN his excellent little book, *Music in American Life*, Jacques Barzun paints an optimistic picture of the quantity and quality of music activity in the United States at the mid-point of the twentieth century. The change which has taken place in the last thirty-five years, he says, amounts to a cultural revolution. Paralleling and contributing to this wide-spread development has been the organization of music teachers at the national level. In our complex present-day society, high level organization and co-operation are essential for workers in any field. But organization and co-operation are no less important at the grass roots—the community level. If we who are involved in music education are to take full advantage of present opportunities for a maximum musical development in our communities, we must work co-operatively with fellow music teachers.

To highlight an important phase of the problem—the need for co-operation between school music supervisors and private music teachers—we have gone to two widely different communities and asked the school music administrator and a private music teacher in each for views and clues.

—J.M.W.

CO-OPERATION WITH THE COMMUNITY

Albert A. Renna

IN our communities the music education of youth should be demonstrated and practiced by all who have an interest in its growth. This would mean the entire school staff — which naturally includes the music staff, the fine core of private teachers of music who are resident members of communities, and all other resource people who can contribute to the students' growth in a cultural and creative manner.

As co-ordinator of music in a large public school system, I accept as my main responsibility the development of the music curriculum and its relationship to the total educational growth of our youth. A successful music curriculum is based upon the need for certain qualities. Creative leadership, a high-quality, professional music staff, an understanding of the fine aesthetic value



of music, a music curriculum that is geared to the needs, interest and growth of a community, and the necessary recognition and utilization of community resources—in this case, the private teachers of music.

A community with a creative administration which recognizes that the school and the community are one, and that each reflects the other's point of view, is most fortunate. As head of the school music department, I also subscribe to this philosophy. To me, it seems most important from the standpoint of public relations and the musical growth of the community that fine human relations should be developed in order to have a better understanding between the music staff and the private teachers of music. In fact, it is of decided advantage to the entire community, for all stand to gain—the students, the private teachers of music, and the school music staff.

How can we best develop these relationships? I would first like to quote from a widely recognized source about MENC's attitude toward private instruction (*Music in American Education*): "Private teaching contributes greatly to the

success of the school music program. The school music staff should maintain friendly working relations with private teachers and private study should be encouraged."

This to me is an important factor in the development of a school-community music education program. As the co-ordinator of music, I would like to develop a point of view that would recognize the potential of the school music staff and the private teachers of music as the larger community staff of professional music teachers. Thus, as a co-ordinated group we can do a great deal towards developing the artistic activities of our community.

The instructional program in the schools can gain a tremendous cultural enrichment in utilizing the artistic resources of the community. It is most desirable to invite private teachers of music to give recitals and demonstrations for school children. Another opportunity to develop better understanding is to have, periodically, joint meetings of the music staff and the private teachers of music. Under such professional circumstances, both groups will have an opportunity to develop a mutual philosophy of music education that

will be of direct benefit to the total school-community music program. An exchange of teaching techniques and materials will greatly add to the in-service professional growth of both groups and will serve as a unifying agent in developing a balanced program of parallel learning skills in a broad framework within the school and the community.

The effective guidance and understanding of students is an important aspect of a music education program. Here again both groups can exchange much valuable information through departmental records and professional evaluations of students who are studying in the school music program as well as privately. This type of close co-ordination will serve to guide the students to greater success and accomplishment. Also, perhaps, it may to a large degree help to decrease the mortality rate of drop-outs that we now have among students of instruments, voice, composition and conducting.

Public Performance

Naturally, one of the goals of music education is to help students to have broad experiences in public performance—solo and ensemble. Here again, both groups can jointly co-operate in developing public performance by performing with the students or conducting the groups. Such action might well culminate in a co-operatively planned district or city-wide festival.

In conclusion, I feel that out of such suggested democratic opportunities there could evolve a fine professional code of ethics, jointly developed by both groups, that would serve as a unifying instrument for better understanding between the professional groups and for the advancement of music education.

One last thought that I would like to express: In writing this article, I have been thinking not only about the private teachers of music, but also the private teachers of the other creative arts. In the Bedford Central School, Westchester County, New York, where I am a member of the professional staff, we are definitely working towards these broad professional goals. In a community such as ours, we are heavily

endowed with fine resources and exceptional creative talents. Our students and the entire community will eventually receive greater cultural opportunities from a school-community co-ordinated plan of action.

Many other suggestions might, of course, be added, but perhaps this brief discussion will serve as a basis for future professional study.

Dr. Albert A. Renna, Co-ordinator of Music in Central School District Number 2, Westchester County, New York, is widely known as a school music administrator, music consultant and director of school music workshops in many sections of the country. His professional activities have included performances as a solo violinist, member of the American Symphony Orchestra and conductor of concert and theatre orchestras.

THE PRIVATE TEACHER'S VIEWPOINT

Mrs. Jerry Mason

I WOULD not presume to write on this subject if I were a music teacher and not a parent, or if I were a parent and had never served on a school committee, or if I had served on school committees, but didn't like music. My interest in children, music, education and government give me the courage to make the following comment.



The public school music co-ordinator and the private music teacher share many aspects of a highly gratifying kind of work. For in teaching music, even *minimal* efforts are rewarded by marvelous responses from children: joy, pleasure and relaxation; increased awareness, curiosity and self-discipline; new discoveries from participation and interdependence. Many of these are natural responses to music when it *isn't* "taught." Therefore, it seems to me that teaching music privately or in public school is a very special responsibility. Much of what we are teaching is already emotionally, physically and perhaps philosophic-

ally experienced. I believe, in a sense, that the schools and the private music teachers *are* co-operating, whether they know it or not. For both are attempting to direct and enrich the child's knowledge and experience. To enliven this rather mystical relationship into specific and creative co-operation seems as obviously right and academically desirable as resolving a dominant to a tonic.

In the isolation of the private music lesson, the teacher sees intimately the child's cultural zigzag from *Chopsticks* and *Dragnet* to Bach and Bartok. The private teacher closely observes physical and emotional characteristics, work habits, organization and ability to complete tasks, interest span, creativeness and imagination.

The school music co-ordinator has an opportunity to see a wider range of attitudes and reactions in children and teachers and to see a more general reflection of the community. Nurturing growth stages of developing taste and individual or group ability should be a mutual effort.

It is a rather shapeless and intangible task to establish a high standard of cultural quality in a community. Who will say what is quality and what is mediocre? One man's Elvis Presley is another man's Callas. Yet, whatever it may be, each of us shares the existing cultural atmosphere. Can it be improved? It is always improving in a community where individuals are willing to give a little time and lots of interest and enthusiasm.

The private music teacher can make a significant contribution. His or her service to the community is invaluable to its cultural life—especially if it is available for school and community programs, for school planning and for sharing talent and knowledge in performance or planning or teaching.

The realistic eloquence and profoundness of music is its immense and endless variety. It is a vast and inexhaustible source of gratification and self-fulfillment. For the child in school or the child at private instruction, it enhances the pursuit of all learning! There is no syllabus and no pedagogic system that tells us to try for less.

By joining forces, the private

music teacher and the school music staff can establish and illuminate their common vision of an instructional music program that steadily demonstrates its truest potential. By so doing they also share in the more basic purpose of influencing each child toward usefulness and contentment for himself and his society.

Mrs. Jerry Mason is a private teacher of piano in Pound Ridge, New York. In addition to her private teaching, Mrs. Mason's activities in the field of music have been wide and varied. She has worked with children of all ages at summer recreation centers, private schools and workshop groups, and she has taken an active part in Parent Teacher Association and other community music projects.

CO-OPERATING WITH THE SCHOOL SYSTEM

Robert Shambaugh

IN AN ever expanding community and with a constantly increasing student enrollment, the public schools of Fort Wayne, Indiana, have had to face a problem which is not peculiar to our city alone.

The instrumental music organization in Fort Wayne is one which is familiar to most music educators. We offer song-flute in the first semester of the fourth grade, instrumental classes through the sixth grade, and junior high and senior high orchestra and band. In our system we have 18 buildings which have grades 1-6, nine buildings which have grades 1-8, and three high schools, 9-12.

Until the late 1920's or early 1930's there was very little, if any, class teaching of instruments in the public schools of our country. There may have been a few isolated places where it existed, but nothing as we know it today. During that particular period, it was the private teacher who provided the school with an instrumental music student "feeder system." No doubt some readers will remember when very few students ever began their instrumental lessons in school.



Student players of earlier days usually began in one of the following ways: (1) Interested parents saw to it that their child received music lessons. (2) They joined the News-boy's Band or some other such organization. (3) Some expressed to the school band or orchestra director a desire to learn to play an instrument. If the school had an unused instrument, the student was allowed to use it and was told to see a local private teacher about lessons.

Enough about the days gone by; what are we doing now? What we are doing here in Fort Wayne, Indiana, is by no means unique. The good relation of the Music Education Department with the private teachers in our community is one which has grown over a period of many years with the help of many people.

I believe it is safe to say that most school systems have some kind of an "interest builder" for their instrumental music programs. Whether it be song-flute, flutophone, ukulele, etc., that is not the important thing. The point I want to make is that the school systems are now developing classes for the private teachers. What a turn-about in such a relatively short period of time!

Over a period of years we have done several things which have helped interest the private teachers in the public school instrumental program.

In-service training is an important part of every school instrumental teacher's training. Periodically we have had local private teachers lecture, demonstrate and teach us "how to do it." For instance, all members of our staff might bring a clarinet and the private teacher would take our class method and demonstrate how he would use it to best advantage. At the same time we might discuss embouchure, breathing, tonguing, fingering and other pertinent problems. Thus school instrumental teachers have opportunities not only for self-improvement but also to bring their present problems for clinical discussion.

Have you ever invited a private teacher to visit one of your instrumental classes? This is an excellent method for establishing a basic understanding. Too often, private teachers are not aware of the prob-

lems which confront a school teacher. We have found that this type of communication is very worthwhile and helps to make the private teacher more aware of the total school instrumental program. As a follow-up on this type of procedure, have you ever invited the private teachers to one of your concerts? Here they have an opportunity to see the final results of both their and the school music teachers' work and to meet parents, school officials and boys and girls.

Our state is quite active in the solo and ensemble festival program. Here, again, the private teacher and the school instrumental teachers have an excellent opportunity to work together. Perhaps the private teacher has his best opportunity to further this co-operation when he helps to form ensembles. If not in the actual teaching and rehearsal of an ensemble, he can be a valuable resource person when it comes to the selection of proper material. Beginning school music teachers should welcome this valuable assistance.

Practical Experiment

Several years ago, Fort Wayne was host to the North Central Music Educators Association. A special effort was made to invite private teachers to take an active part in this important conference. Each year at the Indiana Music Educators Association conference private teachers from over the state are called upon to participate in demonstrations, clinics and lectures. Also, many times we utilize the private teacher as a resource person at our yearly music sessions of the state teachers' association.

Co-operation is a two-edged sword. Each of us, the school music teacher and the private teacher, is dependent upon the other for his own existence and success.

In conclusion, I should like to pose this question. Why do we try to reach all the children in our schools and why do we strive for and try to maintain such a high level of music education?

Every child should have the disciplinary training which is inherent in all phases of music. Self-discipline, group discipline, leadership, crea-

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BMI music corner

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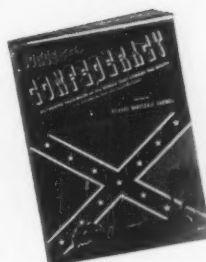


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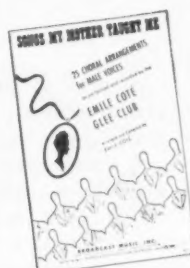


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What About Operatic Acting?

GLADYS MATHEW



WHY is the acting in opera so often a subject for the scorn of self-respecting theatre people? Why does not opera completely remodel its acting to fit the style of the spoken stage? Is it more difficult for singers in opera "to hold, as it were, the mirror up to nature," as Hamlet admonished the troupe of actors in the Danish castle? Why doesn't this formula work out simply and properly for opera? After all, acting in opera is *acting*—or is it? "That is the question."

Perhaps an answer can be found in the fundamental theory of opera, which might be defined as drama expressed through music. Opera starts as drama and becomes music. The musical quota must never be submerged or forgotten, for the opera then becomes not opera but drama. On the other hand there are times in an opera when the audience can forget the drama in the music to appreciate the music for itself, like a flower that has become a new thing and is still a part of the whole plant.

Obviously, motion on the stage should not eclipse the music. Rather, all gesture and movement should express and point up the themes and harmonies of the composer. The actor is directed in his timing and style by the music. Music, existing in the realm of related tone and time, does not have the same ele-

ments and rules as do words and gestures, which spring spontaneously from the mind, unrestricted by melody and rhythm. So gestures expressing the drama in opera must be adapted and moulded to the music.

Of course opera acting is different! Why should we avoid the issue? What would be more incongruous than an actor interpreting a role in opera without regard for the music? It would be more than incongruous; it would be ludicrous. Acting in opera is an art with its own rules which are not the same as those of the spoken drama.

Demands on Singers

Mastery of the sustained gesture and movements integrated with the music are an opera singer's problem, and a serious one. It is an art which takes long training to perfect, and which must be added to the exacting role of singing beautifully. Here another conflict appears. There are times when the singing takes precedence over the gesture. The trained ears of the audience demand the smooth phrase, the perfect tone and the brilliant climax expressed by the voice. Quick, life-like gestures may not fit the phrase, may disturb the tone or impair the climax, so they must be sustained and suspended to fit the music, and a semblance of "nature" given when it does not conflict with the musical intention of the composer.

It is less difficult to "suit the action to the word" in *opera buffa*, as most of the music is quick and light, and the recitatives are closer to the articulation and vocal modulations

of speech than in any other kind of musical composition.

An important difference between the fundamental principles of staging a play and an opera is to be found in the stage positions of the actor and the singer in relation to the audience. Although people often carry on conversations in real life without looking into each other's eyes, the position of two actors facing each other with profiles to the audience is an accepted convention in a play. This position would throw the singer's voices into the wings and fifty percent of the tonal quality would be lost for the opera audience. The singer must at least partially face the auditorium in order to project the voice into its large spaces.

Ideally, in the perfect opera, the composer must be able to sublimate all phases of the drama into music. If he resorts to spoken lines instead of finding music or recitative to carry the story, the work is incomplete in the realm of opera. If he cannot find notes to express the idea of *fire*, and resorts to a siren, he is inadequate to the task he has set for himself. If he does not allow time in the music for the singing actor to act out the story, he is not doing a good job of directing his own opera.

Therefore, all the elements of acting a music drama or opera should be suggested intrinsically in the music. Where the composer fails, the director fills in and the singer makes the best of the situation according to his ability. It is the composer who sets the stage by choosing which phases of the drama to em-

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Gladys Mathew is President of the New York State Federation of Music Clubs and of Community Opera, Inc., of New York City. She is the past secretary of the National Opera Association and still a Board member of that organization. Her practical experience includes writing, singing, directing and producing opera of all kinds.

Women Also Conduct Orchestras

FLORENCE K. FRAME

ONE HUNDRED musicians in evening dress sat silently awaiting the appearance of the evening's guest conductor. As the lushed audience watched, the heavy stage curtains parted. A handsome thirty-six-year-old woman stepped on the podium, bowed, and amidst thundering applause picked up her baton. For the first time in the almost century-old history of the New York Philharmonic Society, a woman was to conduct the evening's program.

The year was 1938 and the woman who stepped on the podium was Antonia Brico. Today Miss Brico is one of the few women in the United States famous for her ability to lead a symphony orchestra. Many musicians believe that in her appearance with the august Philharmonic an age-old tradition was shattered.

Conducting a symphony orchestra is "Perhaps the most complex and mysterious task in the whole world," said the late Guido Cantelli, Toscanini's protégé. Small wonder women have always had to prove themselves before they were accepted by the men they had to lead. In the case of music as in medicine, politics and law, men have always been far ahead of women.

But women have had the urge to conduct as far back as the 17th century. In 1661 Samuel Pepys wrote in his diary on June 6, "... heard music at the Globe and saw the simple motion that there is of a woman with a rod in her hands keeping time to the musique while it plays, which is simple methinks."

History records that Venice boasted a woman conductor in the 18th century. By the 1850's the Vienna Ladies Orchestra and its popular conductor, Josephine Weinlich, visited the United States and gained enthusiastic



Dr. Antonia Brico, Conductor of the Denver Businessmen's Orchestra

acclaim in American musical circles.

It was not long before the United States had its own first woman conductor, Emma Steiner. Soon an all-woman symphony orchestra was formed under the baton of Caroline Nichols. This group toured the country from coast to coast for years.

What really boosted women in music generally and made important progress against the old taboo was their admittance, finally, into the Musicians' Union, now an affiliate of the American Federation of Labor.

Auditions for membership in orchestras were opened to women more and more. Many strictly feminine orchestras were established and by the thirties women began to invade previously all-male ranks in droves. In the twenties Ethel Leginska appeared as guest conductor with the New York Symphony and Nadia Boulanger of France with the Boston Symphony.

Before Miss Brico came along in 1938 no woman had ever dared

dream of occupying the sacrosanct podium of the New York Philharmonic. Antonia Brico was not unprepared to wield the baton that history-making night of August in 1938. A graduate of the Master School of Conducting of the Berlin State Academy of Music, she had appeared with the Berlin Philharmonic, the Detroit Symphony and had, in 1934, founded the New York Women's Symphony. Her expert musicianship and brilliant conducting had already been established in the East and across the land.

Other Performances

Antonia Brico has continued to flash the light of her gifted musicianship across the musical skies. She has performed at the Lewisohn Stadium and the Hollywood Bowl, been acclaimed from Denver, Colorado, to Washington, D. C. Although the Denver Businessmen's Orchestra at present claims her for its own, she has become a distinct part of the larger world of orchestral conducting. During the 1955-56 season she appeared as guest conductor for a Sibelius birthday concert in New York.

Of the handful of brilliant women conductors who are Miss Brico's contemporaries, dynamic Margaret Hillis has taken the New York musical spotlight. Although Miss Hillis today conducts the New York Concert Choir and Orchestra, it was not too

(Continued on page 31)



Margaret Hillis, Conductor of the New York Concert Choir and Orchestra

JAZZ IN THE IVORY TOWER

(Continued from page 18)

cians lack today . . . good performance habits, effective handling of rehearsals, responsibility in professional conduct, correct instrumentation and so on.

Music educators will find very little precedent for setting up the class and teaching it, but there are a few examples. One of the best is two-year-old "Music 60" of Monterey Peninsula College, Monterey, California.

A close look at this pioneer dance band class must start with the man who is responsible for it, Doctor Bruce Hubbard, instructor of music at MPC, started with an idea, brought it to the attention of the liberal school administrators, had been a dance musician for many years before turning to education. This mild-mannered, soft-spoken professor clearly recognized the need for such a program.

The procedure here is practical in every respect. The musicians meet twice a week for a total of four

hours. There are no lectures. The students, under close supervision, learn by "doing." Doctor Hubbard's subtle but effective methods ease the students on toward a more complete understanding of the requirements of good dance band performance.

A unique arrangement with the Musicians Union Local in Monterey undoubtedly contributes to the course's popularity. A full ten-piece dance band has been worked up from the 14 students presently enrolled in the class, and is fast becoming a sought-after organization on the Monterey Peninsula. In order to compete in the community, the MPC Dance Band has voluntarily chosen to become a Union group. Consequently, they receive Union scale for any jobs they do. The members put this extra money to work either to help finance their education or as pocket money. The Musicians Local has co-operated fully, assuming ability on the recommendation of Doctor Hubbard. It also allows the stu-

dents to pay for their initiation fee on a "time plan" . . . a little from each check which they earn with the band.

The class also gives experience in the techniques of "combo work." The combo, a group of roughly three to six instruments, has grown tremendously in popularity in recent years. This fact is not overlooked by MPC's "Music 60." The ten-piece Dance Band is capable of breaking down into any number of smaller groups to fulfill the needs of clubs and organizations in the community which cannot afford the larger aggregation. The demands of the combo on the musician are far different in nature from those of the full dance band. The musician must, therefore, develop versatility.

The paid, on-the-job training made available to members of the MPC Dance Band is, of course, not required. But it does imply the professor's belief that the student should be given an opportunity to apply what he is learning as he learns it. Those in the class who have not quite reached the level



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of ability to go out on pay jobs with the band are by no means denied the benefit of realistic experience. The full class mounts the bandstand for many of the student body affairs on campus.

These, then, are the methods used by one school to meet the challenge. Although MPC's course is functioning smoothly now, it will undoubtedly evolve into a far more effective program. It is admittedly only a start. An occupation which, for all practical purposes, touches and brightens the life of every American deserves more educational attention than a two-unit course. A more satisfactory arrangement would make available a three-hour class of full dance band, two hours of combo rehearsal, and three hours of dance band harmony and arranging. Practical laboratory experience is, of course, invaluable, and it is unlikely that the off-campus system used by MPC could be much improved on.

Such a program, adopted by the colleges and universities of the nation, would be more than abstractly or indirectly beneficial. It would yield tangible results; a sweeping

improvement in the music to which the whole country dances and sings. Educators must soon be brought to realize that popular or dance music is the music of America, and that the training of the men who play *Stardust* and *Perdido* is as much the responsibility of an institution of higher learning as training in any other line of endeavor. >>>

THE IMPORTANCE OF THE CONVENTION

(Continued from page 8)

position, Music in Colleges, and Piano. In addition, sectional programs will be provided by nine standing committees: American Music, Church Music, Musicology, Psychology-Therapy, School Music, Strings, Student Affairs, Voice, and Wind and Percussion. Each of these groups will present from two to six sectional sessions. Considered numerically without any qualitative consideration, these meetings cover an amazing area of music teaching, extending from the elementary to the graduate level. It is safe to say

that there is here a rewarding experience for every private music teacher of any kind.

We should never lose sight of the stimulation to be gained from examining new music and materials, and these will be provided by the leading American publishers and manufacturers. Plans also call for extensive display of foreign editions usually available in only a few places in this country. Here again, any teacher can realize a rare "in-service-experience" if he will take the time and the effort to study the music and materials on display.

The attitude which teachers maintain toward their profession determines whether or not attendance at a convention will result in an enrichment and development of professional life. Insofar as the planners of the convention are concerned, no effort has been spared to provide the opportunities. It is left to the teachers to take advantage of them.

It is a genuine pleasure to extend a most urgent invitation to all teachers of music to attend this coming biennial of the Music Teachers National Association. >>>

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What Does Johnny Hear?

SUSAN T. CANFIELD



IT is with some apprehension that we read recently that the sale of long playing records exceeds by far that of short records. At first glance this report is a source of satisfaction to the distributor, the musician and the music teacher, as it suggests a growing interest in larger forms and a cumulative public of more complete listeners. Although many of these records are from the field of the dance and the theatre, we hope that it does not indicate mere physical laziness nor just a desire to use the latest mechanical improvement, but rather a desire to hear complete works without interruption. We hope, too, that it does not mean loss of interest in the smaller forms.

Are we as teachers overemphasizing the larger forms in our teaching, to the detriment of complete listening, increasing the number of vague listeners with less satisfaction in music's content and its behavior? Are not the small forms—songs, dances, minuets and preludes, etc., which bring into the foreground tonal and rhythmic figures, motives and their combination into themes,—the means by which larger forms become musically intelligible? Do these serve as listening centers to the ear as line and design do to the eye,—centers around which development gathers and the listener grows to understand musical discourse?

Are we keeping close enough to the fundamental principle that it is the

ear which is the organ of hearing, that it is the ear which registers the varieties of pitch, duration and movement, of melody, rhythm and of harmony, and in doing so brings music's charm to the listener? It is through the ear that music is felt, for all experience carries effective inter-connections, and through the ear that music is understood by recognition of figures, motives and themes, their recurrences, contrasts and development. Lacking normal hearing, the totally deaf must depend entirely upon nerve excitation and remain ignorant of the other factors that make for musical beauty.

Universal Experience

There is a common life experience, common to all normal people: the initial experience of sound. Animals, too, follow the human pattern: they hear sound, pay attention to it, feel fear or satisfaction. They evaluate the sound and react accordingly, often finding the regular vibration of musical sounds, which we call tone, unpleasant.

The infant, also, feels harshness and mellowness in tones and enjoys musical sounds such as those of gongs and chimes. He goes to sleep under monotonous rhythms, melodies and forms; becomes contemplative when they are smooth, is widely energetic when they are broken, irregular and erratically intervalled. On the expressive side he responds by smiles, by movement and by imitation. He hears the rain patter and the clock tick and listens attentively. Not until experiences multiply does he think of differences,—compare and gradually come to discover those sounds that please him and those he dislikes. As we observe his reac-

tions we wonder if they are in response to an average or a hypersensitive ear, for the musical gift is present in various degrees in every individual.

In the beginning, reactions are so similar that it is unwise to try to diagnose the degree of musicality. A few children have the gift of absolute pitch. This ability, which is useful in trades and professions other than music, indicates a sensitive ear but not necessarily sensitive musical feeling. A more or less dependable key to musical feeling is rhythmic response, which is intrinsic and suggests a sensitive nervous system; yet this, also, is subject to examination as the quality and degree of the response is significant. Both the gifted and the average child with little outside stimulation will take a baton and "keep time" amazingly well or will whirl and sway, "dance" to the music he hears. The lowest mentalities also sway (though they seldom walk) to dupe measure and in some cases even respond to gradual tempo changes.

The capacity for superior musical development is not assured, then, until many varied reactions to music are observed: responses to pitch changes, to accent, tempo and nuance—evidences of memory and also the ability to select from several possibilities the reaction suited to the

(Continued on page 32)

Susan T. Canfield was formerly Assistant Professor of Music at the Carnegie Institute of Technology, following similar work at the University of Pittsburgh, where she was both a pupil and an associate of Dr. Will Earhart. Previously she had worked with the late E. B. Birge at Indianapolis as assistant supervisor, teaching also in the public schools of Evanston, Illinois.

BOOKS ON MUSIC

Olin Downes on Music, edited by **Irene Downes**, with a Preface by **Howard Taubman**. A solid and substantial collection of the best writings of the late music critic of the *New York Times* (and, earlier, the *Boston Post*), starting with a naively frank, hitherto unpublished account of "How I Became a Music Critic" (at six dollars a week) and ending with the equally frank confession of "one of the worst piano dabblers out of jail," written shortly before his death in the summer of 1955. A brief but comprehensive biography by Mrs. Downes closes the book, which is in effect a history of music in America during the past fifty years, written by a discerning reporter and courageously honest commentator. (Simon and Schuster, New York, \$5.)

Bach and the Heavenly Choir, **Johannes Rüber**. This charming, fictional tale is primarily concerned with a Pope who conceives of music, particularly the compositions of Bach, as a high form of religious worship. It is an imaginative, whimsical work, if a somewhat unrealistic one. (*The World Publishing Co.*, Cleveland, Ohio, \$3.)

Juvenile Delinquency: A Remedy through Music, **Sol Kosarin**. This book attacks an important problem and offers a possible solution in rather idealistic terms. But the author devotes far too much space to a tirade against "canned music" and the questionable argument that orchestral players should share indefinitely in the royalties earned by their records. (*Vantage Press*, New York, \$2.)

Without Rhyme or Reason, **L. Wolfe Gilbert**. The inevitable autobiography of the man who wrote the words of *Waiting for the Robert E. Lee*, *Hitchy Koo*, *Ramona*, *The Peanut Vendor* and other hit songs of the past. Mr. Gilbert goes far beyond merely musical matters, discussing life in general as reflected in Tin Pan Alley. (*Vantage Press*, New York, \$3.50.)

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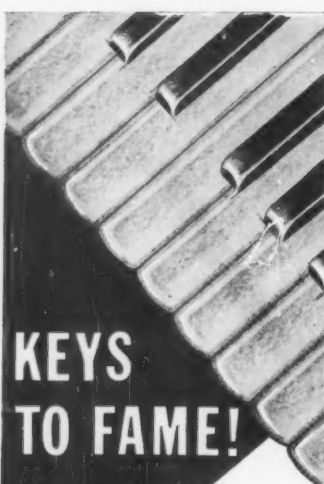
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In and Out of Tune



SIGMUND SPAETH

THE problems of the private music teacher (and they are many) will be amply discussed at the Chicago convention of the Music Teachers National Association. There have been complaints to the effect that local supervisors and directors of music in the public schools sometimes have a habit of cornering the best young talent in the community for private instruction in addition to their salaried work at the tax-payers' expense. The ethics of such practice may be open to argument, although one can hardly blame the parents of gifted children for selecting the best teachers available, both in and out of school.



If an already busy and adequately paid member of a city's official educational staff wishes to add to his labors and supplement his income by private teaching "on his own time," there can hardly be any real objection, so long as such an individual actually possesses the required ability and is not merely taking advantage of his position. The private teacher who depends entirely on his own initiative and demonstrated results, plus some fairly expensive advertising, may perhaps consider such competition slightly unfair, and his objections may in some cases be justified.

ACTUALLY such complaints serve chiefly to emphasize a condition which has long been characteristic of our music teaching in general, namely the tendency to concentrate on obviously talented pupils, for the eventual glorification of the teacher. There was a time, not so long ago, when music teachers seemed aware of only two reasons for taking lessons,—to play or sing professionally or to show off to one's friends and be "the life of the party." Apparently it never occurred to them that some people, adults as well as children, might like to study music simply for their own pleasure, making whatever progress was possible within the limits of their ability and industry, but with no desire or ambition to become an artist in any sense.

A music teacher is still likely to be judged largely by the accomplishments of a few outstanding pupils who would probably perform impressively under almost any adequate instruction. Conversely there are familiar cases today of professional musicians who forgot to give credit to the teacher from whom they acquired the important groundwork and deliberately limited their publicity credits to one or two "big names," no matter how brief the association may have been.

SOME searching questions can still be asked of the American music teacher, particularly the one who gives private lessons: Would you rather be judged by the success of a few of your unusually gifted students or by the number of pupils whose interest in music you have maintained and developed, regardless of performance values? Do you really believe in Student Recitals and, if so, what do you think they accomplish? Are you in favor of competitions and awards, aside from the obvious necessity for scholarships? How careful are you about encouraging the prospects of professional careers? Have you ever thought of the huge potential market available to you in people of all ages who have little or no talent but would enjoy making a little music "for fun" and as a modest way of expressing themselves for their own satisfaction, with no pretensions to artistry and no suggestion of exhibitionism?

Perhaps the Music Teachers National Association can supply the answers to these and other important questions. ►►►

WOMEN ALSO CONDUCT ORCHESTRAS

(Continued from page 25)

long ago that she was a playing member of an orchestra. She set about learning one instrument after another. In 1949 she won the George Gershwin award and topped that with guest conducting appearances at Town Hall. She has proved that women as well as men can be completely and utterly engrossed in a piece of music by her masterly interpretation of the Bach *B Minor Mass*.

On the West Coast

In the West, praises are being sung for another woman conductor,—Ruth Haroldson, conductor of the California Women's Symphony. Although she doubles as Professor of Violin at Whittier College, a short distance from Los Angeles, she continues to perform brilliantly with the oldest women's symphony orchestra in the United States.

Fourteen years ago Miss Haroldson became the orchestra's first woman conductor. Today she conducts about a dozen major concerts per season and participates in Los Angeles' annual Bach Festival. As a conductor she is a perfectionist and puts in an exceedingly long music work-week. No wonder the repertoire of the orchestra she leads is impressively extensive.

Each of these three conductors who defied a taboo has succeeded in earning nation-wide praise invading what was once a man's world. Through their musicianship these women have helped establish new career possibilities for all women musicians. By their enthusiasm, devotion to music and brilliant gusto, they have helped to banish a long outmoded taboo. ▶▶▶

The New York chapter of the *Jesse Crawford Organ Clubs* will conduct sessions on February 15, March 15, April 19 and May 17 at Steinway Hall, New York City.

Dr. J. Murray Barbour, professor of music at Michigan State University, has been elected president of the American Musicological Society.

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THE BASIC ELEMENT OF PRIVATE TEACHING

(Continued from page 5)

er, for he deserves it. Secondly, I believe it is urgent that the private teacher be reckoned with, because of his importance to music.

My definition of a private music teacher is, "A person who offers individual music instruction either in a studio or as a member of a school faculty." The only practical difference is that the one is self-employed; the other is not. There is very little difference between the functioning of these two teachers. The implication by and large is that the member of a school faculty passes on the responsibility of certain business matters to the administration of the school.

As an officer in the Music Teachers National Association I was impressed by an editorial in the Jacksonville (Fla.) *Times-Union* regarding a private teachers' workshop which was presented in that city by our organization. I quote from the June 11 editorial comment of that paper in which it characterized such a workshop as "a reminder that, in every field, teaching is still the functioning of personality, not that of machines, and that the great and difficult goal of musical mastery requires positive effort rather than passive appreciation.

"... In any art, to appreciate is good but to participate is better. In any age, the future of participation lies in the hands of the teacher and in his capacity to inspire and to discipline."

Such words could well be a text for several discussions of music teaching... "to inspire and discipline"... "to appreciate is good but to participate is better"... "teaching is still the function of personality." The elaboration of these meaningful words would be a tribute to the private teacher, because personality can best permeate private instruction, because the capacity to inspire and to discipline is most effective under individual instruction, and the sum total result of all private music teaching is participation in the art itself, which goes even beyond the appreciation of it.

Yes, I believe the private music teacher is the basic element in

American music culture. I hope the private teacher will recognize this point. But it is more important that all other teachers know this, because the best music for our country will not be realized until the complete process of producing musicians is understood.

A Stepping-Stone

The appreciation and support of music in our country today is but a stepping-stone to a far greater contribution of the musical art to our national life. As our social order veers further from the pioneer state of its development, the ordinary American man, woman and child will have more opportunity and more need for participation in and appreciation of music. As our country moves further into the field of mass production and big business, it would seem appropriate for music as a creative art to remain true to the individual lest he be forgotten; the private teacher in the field of music will stand out as a beacon to the spirit of the whole man in need of recognition as well as emotional

and intellectual expression.

One's understanding of the process which has created the American music culture gives added meaning to the prophetic words of Walt Whitman:

"One's self I sing, a simple separate person,
Yet utter the word Democratic, the word En-Masse.
Of physiology from top to toe I sing,
Not physiognomy alone nor brain alone is worthy for the Muse,
I say the Form complete is worthier far,
The Female equally with the Male I sing.
Of Life immense in passion, pulse, and power,
Cheerful, for freest action form'd under the laws divine,
The Modern Man I sing." ►►►



During the current season *Opera '57* will present six operas, to be performed at Carl Fischer Hall in New York City. The fundamental objectives of this non-profit organization are to enable young singers to work in full productions for public performance and to help bring low-priced opera to the public.

WHAT DOES JOHNNY HEAR?

(Continued from page 28)

music heard, a problem which in its earliest manifestations is also significant.

Taking this into account, the music education world, either formal or informal, plans the music activities of the elementary school with, I am convinced, too little musical emphasis on the nursery school, the kindergarten and first grade. These are the germination points of attention to music.

At this time movement and imitation are two natural evidences of interest and liking. They are characteristics which, if musically engaged, may be especially fertile in the enrichment of children's impressive and expressive life in later years. It is during these early years that hearing, movement and recognition of pitch and rhythmic differences can be combined in the Dalcroze way. Many children hear more acutely

than their vocal abilities indicate and for that reason movement to improvisations by the teacher should precede organized vocal discovery or, at least, accompany it informally without pressure on children whose vocal development is slow.

These activities belong to the music education courses which appear in catalogues as Solfege or Ear Training and Music Appreciation. As we have said elsewhere, good listening habits come to each individual through use of his own differing abilities and his own mental effort and have their beginnings in early experience. Hearing scope and musical understanding are further outgrowth of these same "homely" but rightly established habits: habits of hearing, attention and thought,—predispositions brought into happy consciousness at this period of the "innocent ear." ►►►

THE CASE FOR THE DILETTANTE

(Continued from page 15)

mother sings to him, as she goes about her work in the house or garden, that is the foundation of the child's musical understanding. Where there is none of this, the innately musical child follows the sounds he does hear—insects, birds, animals; wind, rain, thunder, trees and the sea; the tones and rhythms of wheels, gears, bells, whistles, grinding brakes—and the composer has the courage, or the necessity, to put these sounds into music. Children naturally like to sing and dance, and, as they grow older, to play instruments, and there are statistics to show that there is little delinquency among youth who can find a physical and mental outlet in music. Singing or playing in a group gives much the same stimulus as playing on a team. Synchronizing *your voice or your favorite instrument* with others can be equally satisfying, and no listener can fully appreciate the effort or effect unless he knows something about the making of it. In many schools, public and private, excellent instruction is now offered young people, and this is the second important place where tastes are formed. Here lie the opportunities for the professional to discover and to create not only other top-ranking professionals, but also intelligent, discerning dilettanti with the "desultory" and "superficial" qualities left out and the void filled to overflowing with a true "delight" in performing and listening. ▶▶▶

COMMON OBJECTIVES OF ORGANIZATIONS

(Continued from page 12)

we hope to define a joint code which will improve relations between our separate constituents, e.g., the private music teacher, the school music teacher and the preparatory department of a conservatory or college music department. This can be accomplished only by joint action of the three organizations; and we hope in this, as in all other matters of concern affecting the future of music in the United States, to maintain our active liaison. ▶▶▶



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HISTORY OF THE MTNA

(Continued from page 7)

in turn are really groups of teachers from colleges, universities, conservatories, schools of music, music studios, public schools and private schools. It is a democratic organization completely dependent upon individuals who are willing to work together for the benefit of music teachers and for the improvement of music teaching in this country.

The growth of musical activity in the remoter parts of this country, and the establishment of additional state, county and local music teachers' associations, with their annual conventions and workshops, brought forcibly to the attention of the officers of the Music Teachers National Association the necessity for a re-evaluation of the work and program of the Association. Therefore, with the hope of bringing the activity of the Association closer to its members, a plan for the organization of regional divisions of the Music Teachers National Association was formulated.

Divisions Organized

Thus, on August 17, 1949, the Western Division of the Music Teachers National Association was organized. This Division, the first of the present five Divisions now in operation, is composed of the affiliated states of Arizona, Montana, Oregon, Utah, and Washington. In February, 1952, the Southwestern Division composed of the CANTO states of Colorado, Arkansas, New Mexico, Texas and Oklahoma was formed. In February, 1953, two more Divisions were organized: the East Central comprising the states of Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin, and the West Central including the states of Missouri, Iowa, Nebraska and Kansas.

At the 1955 National Biennial Convention, held in St. Louis, the Southern Division was organized. This Division comprises the states of Florida, Georgia, Alabama, Kentucky, Louisiana, Tennessee, and Mississippi.

The present activities of the Music Teachers National Association

include:

1. The publishing of *American Music Teacher*, the official periodical of the National Association and its affiliated divisional, state, and local organizations. Published five times during the school year, and sent to all members of the Association as one of the membership benefits, *American Music Teacher* contains articles of interest to all music teachers, news of the state music teachers' associations, news from the various MTNA Divisions, plus lists of compositions that are invaluable to teachers and performers. Subscriptions to *American Music Teacher* are accepted for libraries only. Individuals receive this periodical only by reason of their attaining and maintaining membership in the Music Teachers National Association.

2. The producing of National and Divisional conventions at which outstanding performers and speakers appear. Attendance at these conventions is open to all members of the Music Teachers National Association upon payment of the registration fee.

3. The exerting of influence in matters of local, state and national importance that are of vital concern to all music teachers:

- a. The Music Teachers National Association has succeeded in keeping control of the certification of the private music teachers in the hands of the teachers of each state concerned.

- b. The Music Teachers National Association, in co-operation with other organizations, is attempting to have the ten per cent excise tax on the sale of musical instruments rescinded.

- c. The Music Teachers National Association, in co-operation with other organizations, is attempting to have the United States Post Office Department lower the mailing rate on music so that music can go through the mails at Book Rate.

4. The attempt through investigation, research, discussion, and publication to help the music teachers improve their financial

status, to help them raise their professional status, to assist them in increasing their prestige both locally and nationally and to aid them in improving their teaching and musicianship.

5. The giving of its members representation on the National Music Council, a non-profit membership corporation, having forty-five member organizations of national scope and activity. Membership in the National Music Council enables the Music Teachers National Association to join with other organizations in speaking with one voice for music whenever an authoritative expression of opinion is desirable.

6. The answering of questions and the distribution of information when such questions are directed to the National Office.

7. The advising of state and local Associations, when asked to do so.

8. The formation of additional state associations and Divisions of the National Association, in order to bring more benefits to more teachers throughout the country.

9. The offering of Piano Teachers Workshops without cost to any local music teachers' association in the country. These Workshops are based on a co-operative, democratic plan. The entire group profits from the experience of every person present. In addition to the consideration of teaching problems, these Workshops include an analysis and discussion of the important business and administrative side of teaching. MTNA furnishes all supplies, materials and aids needed for the conducting of such Workshops.

10. Expansion of MTNA Student Membership and Student Activities. By stressing the importance of music to young people and of young people to music, MTNA hopes to further the cause of music in America, and at the same time help all music teachers in their efforts to contribute to the cultural growth of this country.

Membership in the Music Teachers National Association, as membership in any worthy organization should, carries with it also intangible attendant benefits, such as professional pride, professional recognition, and professional encouragement and inspiration.

Owing to the fact that many

musicians believe in the work of the Music Teachers National Association, that they believe participation in its activities is worth while to the music profession as a whole, and are consequently willing to contribute their time, energy, knowledge and capabilities to the work of the Association without thought of any tangible remuneration, it is possible for the Association to continue the fine work started by its founders in 1876 at small cost to its members. In fact, the annual membership dues of the Music Teachers National Association are the lowest charged by any recognized, national, professional association in this country.

Music teaching in this country has come a long way in the last eighty years, and while the day of the "pin money" teacher is still not completely erased from the scene, the numbers of such teachers are decreasing daily. Today courses preparing people for careers as music teachers in the schools, colleges, universities, conservatories, or as self-employed teachers, are offered in numerous institutions of higher learning throughout this country. If Mr. William H. Dana were to travel throughout the United States today, he would undoubtedly report that the music teachers in cities, towns and hamlets are highly competent, well-trained, cultivated individuals interested in giving their students not just music lessons but a genuine education in music. He would find that the state of music teaching in America is almost completely reversed from what he found in the three years previous to 1876. The lack of culture and knowledge on the part of music teachers which every speaker deplored at the 1876 MTNA convention is difficult to find today.

The Music Teachers National Association, as the oldest such association in this country, can justly claim some of the credit for this change. Now in its eighty-first year, the officers of the Association, the members of the national and divisional executive committees, and all who have ever participated in the activities of the Association can rightfully say that the aims of the founders are still constantly before them. ►►►

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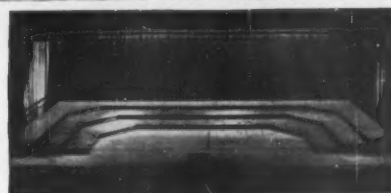
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CO-OPERATING WITH THE SCHOOL SYSTEM

(Continued from page 22)

tiveness, etc., are a few of the many character traits which are developed in a well-rounded music education program.

Many boys and girls do not pursue the study of music after their graduation from high school. This does not mean that they cease to participate or to enjoy music. Over our state and county there are many examples of fine community choirs, orchestras and bands consisting of those who received their training while attending elementary and secondary schools. The bulk of our listeners is comprised of people who have had varying degrees of music education.

Therefore our duty as music educators is not one of personal glorification through outstanding performing groups, but the education of youth so that they may more thoroughly enjoy life through their study of music. ▶▶▶

Robert Shambaugh, Supervisor of Music in the Fort Wayne, Indiana, schools, has taught vocal music, band and orchestra. In addition to his outstanding contributions to the schools of Fort Wayne, he has been active in national and state music associations. At present he is president of the Indiana Music Educators Association.

PRIVATE OR PUBLIC?

Carl Bartlett

WHETHER or not we have been aware of it, for the past thirty years the need for co-operation between the private music teacher and the public school music system has grown right along with faster cars, communications, mortgages and "time off with pay." The latter, however, I have yet to enjoy. During this time more and more children have begun the pursuit of ability on some instrument and along with this overall increase of potential musicians there has been an increasing number of those who study privately.



Music supervisors and directors have been taught how to get the most from the student and the music. This placed a demand upon writers and publishers for music "customized" to the various plateaus of ability, and therefore the private instructor has been called upon to develop instrumentalists capable of satisfactory performance at these levels.

Paralleling this increase has been the expansion of the function of bands and orchestras, the former perhaps more than the latter. A typical band year will include appearances at a number of athletic events. This entails both marching and playing, with the emphasis having to be placed, for the time, upon the many requirements of a good marching band. As a result of the varied acoustical conditions under which playing is done and since concentration is more upon the precepts of marching than sound, there is a partial deterioration of the embouchure and a definite tendency for wind instrumentalists to experience a loss of tone quality and intonation. The existence of this condition and its solution then become the problems of the director and instructor.

Community Activities

Interspersed throughout the year will be participation in some community activities. This is, in most cases, just a continuation of the previous conditions. At times the band may be called upon to perform under climatic conditions which not only do not lend themselves to good playing but are detrimental to the function and life of the instruments, particularly wood instruments. I am not in any way advocating a non-participant band policy, because I believe that one of the ways a band justifies its existence is by service to the community that fosters it. Due to the close association with the student, the private teacher often is in a better position to check instrumental condition than the director.

The number of concerts these groups play varies, but usually a mid-year and a spring concert is included in all band and orchestra schedules. Those concerts coming in the last part of the school year are usually the best, and the more difficult selections are played at this time. Near the middle of the school

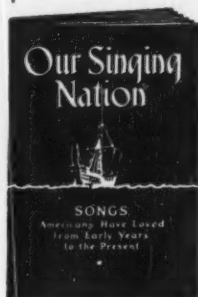
year the playing qualities of the individual members are evaluated in more detail; and, if the organizations enter contests, all forms of ensemble performance must be improved, because the average group has, as a result of the previous kinds of musical endeavors, suffered to the extent that the quality lags behind the individual capabilities. At this time everyone begins to listen with a much more discriminative ear, and there is a general movement to regain and further the concept of correct playing. Here again concurrent effort between the band instructor and the private teacher is needed in order to efficiently bring about the change. Thus we have summarized the need for co-operation, and it becomes obvious that the private teacher is in part an extension of the will of the director. Each complements the efforts of the other.

Willingness and ability are the elements that determine the extent to which the private instructor will be able to collaborate. We as instructors must maintain an open mind in reference to the suggestions of the director and must be ready to discuss any problems together with suggested solutions at all times. Without this attitude we will inhibit not only our own work but restrain the efforts of the school supervisor.

The ability of the private teacher to supply his part of the needed co-operation is governed by his attitude toward teaching, his schooling, and experience. He should look upon his profession with interest and sincerity. It must make a difference to him whether or not a pupil learns to play, because that student will in time become aware of the instructor's attitude and gradually assume it. Patience is continually demanded and we must be prepared to go over a point as many times as is necessary to produce a clear understanding. Be firm with the pupils at all times but be fair. Their respect and confidence will go far toward creating that atmosphere in which the teacher and the student accomplish the most. The thorough instructor will, to the best of his ability, give that pupil as much of a detailed foundation as that particular individual indicates he has the capacity to absorb and use.

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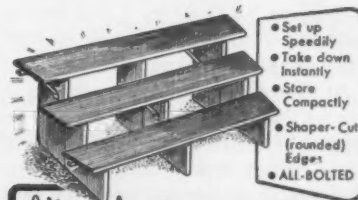
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for schooling is not always vital in the make-up of teaching ability; but, in order to be aware of the director's problems so that our teaching will not contradict his, we need that formal training. I am of the opinion that applied study is necessary if you expect to be able to offer help and guidance in the overall field of the mechanics of playing an instrument. Some of these are embouchure, breath control, hand position, tone concept, intonation, etc. Experience as a playing musician is of great help in teaching, if for no other reason than that it will provide the teacher with first-hand knowledge of what looks good on paper and what will work when the time comes to actual-

ly produce on an instrument. It is a hard job to give accurate directions for travel along an unfamiliar road.

I would like to leave this thought: Almost all the problems that exist for the school music director will eventually accompany the student into your studio, and you will, if you are a teacher, make an honest effort to help. Whether you do or not will be determined by your willingness and ability. ▶▶▶

Carl Bartlett is an instructor in reed instruments in Fort Wayne, Indiana. As a professional clarinetist, he has played in symphony, dance and theatre orchestras, and has made numerous appearances on radio programs. He is well known as a contest judge of instrumental playing.

FUN WITH MUSIC IN JAPAN

(Continued from page 16)

dents, all from Kano High School at Gifu. They were even more responsive than the first car. Then to a third car, likewise student-packed, —300 high schoolers altogether. When I finally *did* get to return to my seat, a box of candy magically appeared in the hands of one of the teachers—a gift from Kano High. What a day! This, then, was my visit to Hiroshima.

We reached Osaka at 6:30 the next morning, after sitting up all night in an unheated car, and at nine I was standing on the stage of the Poole Gakuin facing my largest Japanese audience to date,—1,000 junior and senior high school girls. They laughed at everything, especially when the microphone fell apart, with the top half in my hand.

I combined English conversational practice with singing for the adult students at the Umeda Gakuen Saturday evening, and the next afternoon did a Songobatics act at the Hamadera NCO Club. Then to the train for another all-night sit-up ride from Osaka to Tokyo.

At ten that Monday morning I was at the American School in Japan. It is truly international: 28 nationalities represented among its students. I presented two different programs: for 400 in grades 4-8, then 400 more in grades 9-12.

Monday afternoon to Yokohama for programs at the YMCA.

I have often wondered about the

possibilities of doing Songobatics (action songs and stunts) with the blind. There was no doubt but that it would be a big challenge. Here then, Mr. Toshio Suekane, the Y secretary, told me matter-of-factly that on Wednesday we would visit the Yokohama Kunmoin: the Christian Home for Blind Orphans. At eleven the following morning we faced 90 children ranging in age from 4 to 21. There are 72 institutions for blind persons in Japan, most of them being under public administration. This home we visited receives some Government aid, and is also distinguished as the only institution for the blind that is founded and run on Christian principles. Braille is taught in both Japanese and English. They are taught all subjects,—attend classes only mornings. The older children spend their afternoons working at small souvenir stores maintained by the school in downtown Yokohama. The children adjusted quickly to the voice of the new music master and we sang together for 40 minutes. Then almost half of them brought out harmonicas and other instruments and this unique band played several wonderful pieces.

Back to Tokyo for a sing session with 125 young business women at the Y. Also songs-and-stunts at the American Club of Tokyo at an annual Square Dance Hoedown—a benefit event for the Community

Nursery Schools. There was 100% audience participation. Everyone, but everyone, played "Cowboys and Indians" and got in on the Songobatics fun.

One Tokyo newspaperman said of my type of sing-program: "It's a recreational exchange of culture that apparently appeals to everyone, everywhere."

Culturally speaking, my song-leading visits work two ways. I bring with me singable American folk-songs and fun-songs, as well as many more collected in Europe and elsewhere; similarly, I seek out such appealing and simple folk-and-fun songs as I can add to my repertoire to teach our American audiences in schools and clubs and elsewhere upon my return.

The Japan News, in an editorial, said: "The more people exchange culture, the more they understand each other and the more difficult it becomes to hate each other. At a time when discouraging news of hate, suspicion and fighting comes to us out of Europe and the Near East, that is an encouraging thought to keep us warm. . . ."

Yes, something so simple as a song of one country becoming part of the musical education of another country can help create a feeling of kinship. And when people of all nations can meet and sing and laugh and dance together, there is kindled a fellowship that can not be denied.

Regardless of our differences in language, color or station in life, we can find a common denominator that will bring all of us closer together in friendship and fellowship—unite us as one family. Music is international. So is laughter. Not only are these universally enjoyed, but man feels instinctively his need for both. Witness the new strides made each year in the fields of psychology and psychiatry,—demonstrating how through the therapeutic use of music, laughter and recreation we can add more life to our years . . . and more years to our life.

I feel that President Eisenhower would cast a unanimous ballot for these "music and laughter" sing-programs, because prior to the November election he told the young delegates at a political convention: "Try to have some fun every single day. A day that goes by, in which you

have had no fun, is a day wasted." Considered on an international level, these "music and laughter" sing-programs would probably also meet with the President's favor for he said on a television program one Sunday: "May each of us do his part to help bring about better understanding in the world."

When General George C. Marshall listened to the International Singers, he remarked: "We've had so much difficulty convincing nations that we mean nothing but peace. Perhaps music can take a hand." And in an Associated Press report from Vatican City a few years ago, the Pope, after giving an audience to two American comedians (non-Catholics) stated: "Laughter has no religion. There should be more of it in the world."

Music and laughter . . . Fun and Fellowship! It's a grand combination, whether on the local level or international-wise. ▶▶▶

STIMULATING MUSICAL SCHOLARSHIP

(Continued from page 10)

the necessary projection equipment. Many of the collected works of composers are still available or are coming into the market at prices within the range of modest budgets.

In a constitution adopted June 29, 1906, the Music Teachers National Association stated that "Its object shall be the advancement of musical knowledge and education in the United States." Waldo Selden Pratt, several times president of MTNA, writing "On Behalf of Musicology" in Volume I of *The Musical Quarterly* (1915), after an exhaustive yet clear analysis of the word and its definition as "the science of music," concludes by saying, "It may even be that some time there will be in the faculties of certain large institutions a professorship of musicology." That prediction has long since been fulfilled.

MTNA has had or now has Standing Committees on the History of Music and Libraries, American Music, Musicology, Music in Colleges and Universities. On one of its 1928 convention programs Otto Kinkeldey spoke on "American Scholar-

ship in Music since 1876" (the year of the Association's founding). In 1936, two years after the organization of The American Musicological Society, Mr. Kinkeldey presided over a General Session of MTNA devoted entirely to papers on musicology.

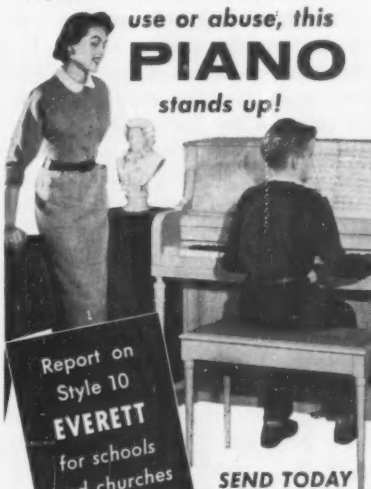
The MTNA *Proceedings*, issued from 1906 to 1950, contain a wealth of information on many phases of musical scholarship such as: "Music Teachers and Music Scholars," "Teaching, Education and Musicology," "The Artist and Scholar," "Musical Research in an American Library," "The Intellectual Aspect of Music," "Musicology and Performance," "From Museum to Musician," "The Place of Historical Studies in the Music Curriculum," "The Viewpoint of Comparative Musicology," "The Social Psychology of Music," "Mexico's Early Colonial Church Music," "The Influence of Jewish Music on Gregorian Chant," "French Patterns in Bach's Keyboard Music," "Italian Traits in the English Madrigals," "Quarter-tone Music, Its Possibilities and Its Limitations," "Music and Instruments of the Aztecs," "Spanish Mission Music," "The Aesthetics of the Chord."

American Music Teacher, the official MTNA magazine, frequently includes articles of like nature. Representatives of several of our best music libraries have on convention programs presented papers describing their holdings of interest to music scholars. During conventions publishers exhibit their latest and representative editions.

In these many ways musical scholarship serves the needs of student, performer and teacher, aiding them in more accurately interpreting the works of composers past or present. The Science and the Art of Music will inevitably continue to complement each other and thus demonstrate the unity of the fund of musical knowledge. ▶▶▶

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IN my work as teacher of vocal music at The Waltoffer Avenue School, I have found the *Music Journal* to be as much a magazine for the boys and girls as it is for me. During the course of our listening program, many of the children begin to think that all music is a thing of the past, and that very little happens in the music world today. In an effort to combat this false belief, I frequently give the children assignments to bring in clippings of "Music Current Events" from their newspapers. We discuss these in class, and the children have found this type of lesson very interesting.

Music Journal plays an important role in this phase of the music program. The boys and girls know that current as well as back copies of the *Journal* are always available to them from my office library, and frequently come down to my office to collect material from them. It is really interesting just how many students got into the habit of reading through the *Journal*, and eagerly await its arrival every month.

This type of lesson has many benefits to the children. To begin with, they become aware that music is always in the news. They also discover that newspapers have more to them than just the comics.

I have told my friends that *Music Journal* is a magazine for youngsters as well as for music educators. This observation is passed along to you for whatever it might be worth.

—Conrad G. Hecht,
North Bellmore, N. Y.

YOU print one of the most excellent magazines I have had the pleasure to read in the field of music. Your articles were a constant source of information and inspiration during the time I was in the field of public school music teaching. . . . Please continue my subscription and permit me to join with you and the others who are valiantly striving to bring the light of humanity and good sense into the teaching of this queen of the arts which we love so much,—Music.

—Wallace A. Craig,
Stockton, Cal.

IF YOU had the questionable honor of having to read innumerable trade journals, magazines devoted to art museums and similar things, you would know what a joy it is to receive your MUSIC JOURNAL.

I have been meaning to write you for some time, for it is one of the few magazines that I take home, put on my bedside table, and, when I am relaxing, really enjoy. You are doing an amazing job in publishing . . . a magazine with real liveliness, appealing not only to the musician but to people like me who do not know oboes from hoboes.

—Laurence McKinney,
Albany, N. Y.

I CARRIED the MUSIC JOURNAL all the way to Vienna . . . especially enjoyed the article on *Vocal Vibrato* by Albert Lukken. . . . Now the magazine is being shared with another music student here.

—Patricia Franklin,
Vienna, Austria

WHAT ABOUT OPERATIC ACTING?

(Continued from page 24)

phazise by a musical development, or which scenes to trust to chance. Wagner left nothing to chance or a future director as he pinpointed each important dramatic element with a musical motif.

Throughout operatic literature there is every ratio of a shifting balance of emphasis between drama and music, depending on the taste and convictions of the composer. Although some notes for staging are printed in the scores, it is the director's challenge to uncover the composer's intentions and re-create his dramatic ideas. Given a new set of directions, super-imposed on an opera, even though suitable for the drama, if they are unrelated to the music the effect is disturbing, conveying a feeling expressed by Hamlet in the phrase:—"The time is out of joint."

It is the composer of the opera who is the first director. He is the culprit or the great master. He sets the phrasing, the timing and the style. The singing actor is on his string; he cannot swing out and go far. The more completely he understands, conforms to the music and perfectly performs it, the more admirable his art, and the more deserved his success.

Such is the nature of acting in opera. ▶▶▶

At Carnegie Hall on March 9, 1957, the *Gershwin Foundation* will sponsor an all-Gershwin concert to commemorate the 20th anniversary of his death in 1937.

MUSIC IS A LIVING PRESENCE

MUSIC is a living presence, like a flower or flame.
It glows and breathes and flutters, a thing with pulse and aim,
Light as a leafy shadow that floats on a stream in fall,
Hoarse as the hurricane's bellow, keen as the curlew's call.

Music is a living presence, like a ship or steed.
It chants, it trumpets, it murmurs; and all must pause to heed.
And though its voice be silent, it lingers close behind,
Echoed in fond remembrance, alive in the listening mind.

—STANTON A. COBLENTZ

Dr. Marshall Bartholomew, director of music activities at Yale University for 32 years, will be the keynote speaker at the seventh annual *Industrial Music Workshop*, to be held at Purdue University, February 21-23. The *Purdue Musical Organizations* and the *American Industrial Music Association* are the joint sponsors of this year's meeting.

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